

Charity Drive Extended To Meet Quota

by MARSHA STERN

"The annual Combined Charities Campaign is behind in its effort to collect \$2 from every student in order to surpass last year's total of \$5,900. At the present rate, this figure will not

even be equalled. The onus is on you, the student," said Harold Elman, Chairman of the Drive.

He announced that the Campaign will be extended for one more week, until February 1, to enable the canvassers to complete their

kits and to allow for the recanvassing of those people who for one reason or another could not be reached.

The returns so far have been extremely poor. Up to press-time last night, only \$300 had been turned in. This amount also includes the donations of the International Students' Association and the Daily Poolathon.

The goal of \$2 per student had been set by the Executive of the Campaign because they felt that this was not an unreasonable amount. However, they have found that students are unwilling to donate, and have used every device to avoid meeting their canvassers.

"It is indeed unfortunate that we are unable to rely on the McGill student body to respond in an intelligent manner to this appeal. I feel that you as students should be

embarrassed at having failed in your support of your McGill Combined Charities Campaign and thus neglecting your obligations," Elman said yesterday.

"Furthermore, through the efforts of our publicity, we have attempted to make the general public aware of student interest in the community welfare. The results of the Campaign at present indicate just the opposite.

Many students have put in a great deal of time and effort to ensure the success of the campaign, only to discover that the student body at large is failing to carry their share of the load."

New Approach

Elman stressed the fact that a quiet, intelligent approach is being used to inform the student body, in comparison to last year's pressure tactics. This should appeal to

all, since the emphasis of the Campaign is placed on the individual's sense of duty, and the proceeds are to be distributed in a different manner than last year.

Half of the total will be given to World University Service, an organization dedicated to student welfare, and the remainder will be evenly divided among five other groups. These are CUSO, the Canadian Cancer Society, the Montreal Association for Multiple Sclerosis, the Quebec Heart Foundation, and the Muscular Dystrophy Association.

Again an appeal is being made to co-operate with the canvassers when they call by keeping appointments which are made. Canvassers are urged to complete their kits as soon as possible so that any recanvassing that may be necessary may be begun at once.



— Photo by Harry Bloomfield

"Something For Nothing"

Meet Angela Field, one of a bevy of beautiful bunnies in this year's Red and White Revue, "Something For Nothing." This is her way of reminding you that tickets for the show, which opens on February 7, are available at the Union Box Office from 9 am to 4:45 pm daily. You may buy as many as you desire.

Berger Urges Canadian Investment To Combat Excess Foreign Influence

by NOEL ROY

"If Canada is to retain its economic integrity, if it is to avoid becoming a political as well as an economic satellite of the United States, then it must regain control of that vast section of the economy which has fallen into the hands of U.S. interests. Canadians must invest in their own economy, by adopting a program of social and economic planning towards this end."

This was the gist of a speech made by Tom Berger, Member of Parliament for Vancouver-Burrard, at an open meeting of the McGill New Democrats yesterday.

Stand-In

Berger was a stand-in for David Lewis, Deputy Leader of the New Democratic Party, who was originally scheduled to speak. However, Lewis could not leave Ottawa at the time because of the defence debate in Parliament. Michael Oliver, Federal President of the Party, in explanation stressed the "enormous significance and great importance" that the NDP should put forward its views on this issue in the House.

Basing his speech on the claim that in many industries Canadians have no control, Berger stated that the petroleum gas industry is 75 per cent foreign-owned, the mining industry 67 per cent, and manufacturing as a whole 57 per cent. "These industries are the keys to our economic progress," he said.

U.S. Control

Berger also claimed that Canada's savings are gradually falling into the control of U.S. interests. Out of 36 insurance companies, 11 are U.S.-owned, and moreover 7 have fallen under such control since 1955.

The MP then traced the historical development of this onslaught. After the war a vast wave of investment rolled in from the United States. This wave was completely unchecked. Berger admits that this investment developed Canada's industries. However, he claims, "we could have done so ourselves

out of Canadian savings. Our war effort was financed in this way."

U.S. interests thus gained control over the equity capital of this country, Berger claimed. However, in 1957 the flood of U.S. investment started to peter out. This reached a climax last June when the government was forced to adopt an austerity program to obtain U.S. dollars to meet its financial commitments to the United States. According to Berger this drove up the cost of living, by increasing interest rates.

Berger ascribed the austerity crisis to the fact that "we allowed our economy to fall into U.S. control." He quoted Finance Minister Nowlan as saying that he was convinced that the billion dollar imbalance in Canada's international payments was the root of its economic difficulties.

"We really cannot blame the United States for all this," Ber-

ger said. "It is a powerful industrial country, and by virtue of its very proximity to Canada, an attempt to absorb this country, unless resisted, is inevitable."

Berger then stated that Canadians must be willing to invest in their country to be able to control their own economy. To do this "we must adopt a program of social and economic planning designed to determine our whole political and economic future."

European Planning

He stated that planning had been developed in most of the countries of Western Europe but only to a limited extent in North America. He cited as one example of this President Kennedy's fight with the steel industry. "This was an acknowledgement of the necessity of government to speak on behalf of the ordi-

(Continued on page 3)

Model Parliament Campaign Begins

by ANNE BEATTS

Model Parliament campaigns will begin in earnest during the four days immediately preceding the elections on Friday, February 1. From Monday, January 28, to Thursday, January 31, the four campaigning parties will attempt to gain an audience for the final definition of their carefully-evolved platforms.

The Progressive-Conservatives, the Liberals, the New Democrats, and CTCM (Congress Toward Canadian Maturity) are the parties in competition for Model Parliament seats. Platforms are presently being prepared, and campaign literature expressing the ideals they will incorporate is already being circulated by most of these groups.

The highlight of the campaign for at least three of the four campus political parties will be the debate to be held in the Union Cue Room Monday at 8 pm. Each of the three national political parties represented in the McGill elections will invite a nationally prominent guest to form part of a political panel which will also include campus party presidents.

The Progressive-Conservatives

will be represented by Eric Winkler, Member of Parliament for Toronto, and by Philip Lind, campus P.C. President. The national Liberal party will send as delegate James Benson, Member of Parliament for Kingston and a professor at Queen's University, and the campus contingent will contribute Liberal Club President Stan Harit. NDP National Chairman Oliver will be a fifth panelist, and McGill's Morris Baum, President of the campus New Democrats, will complete the list of speakers.

The final decision in the parliamentary race will come Friday, February 1, when the elections are to be held. And for those interested voters who were unable to attend the meetings of the preceding days, the platform of each party will be given full space in Friday's Daily.

BYLINE C.U.P.

Excerpts From Canadian University Press
by
EVE COUPLAND

Every September, students flow into universities brimming with high hopes and happy naivety. Time passes and by their second year, they become aware that the university is not quite the hallowed hall of learning that they expected. By their third year, grumbings about the administration, about the courses and about other students begin to be heard. In their fourth year they are vociferously cynical. Then they graduate to return in the years to come to sing "Hail Alma Mater" with tearful eyes...

THE ATHENAEUM (WOLFVILLE)

At Acadia, one writer objected to the impracticability in courses. "It seems rather unfortunate that students registered in some of the courses at Acadia University are the recipients of dead, inert, and unilluminated knowledge. Some professors with a pathetic ignorance of educational psychology waste students' time and their own by lecturing on subjects entirely divorced from the problems of an insistent present."

"Take history for example, and this is only one of the many subjects deserving critical scrutiny. ... In many cases the professors fail to relate the past to the present and the present to the future. In fact—the last fifty years are often avoided or at best considered of minor importance, and the preceding historical developments are considered factually without any attempts at generalization or the discovery of underlying principles. The situation becomes more shocking when one finds history professors actually refusing, through fear or ignorance, to give evaluations or informative lectures relating to current international problems. Some lecturers even refuse to answer student inquiries when relating to questions of considerable international concern."

"These imposters should not be permitted to maintain their present status as university professors. Their innate abilities could be better expressed by tending flowers in monastic gardens." So concluded the unhappy historian.

THE DALHOUSIE GAZETTE (HALIFAX)

And at Dalhousie, they are unhappy with the school of journalism, an editorial complained—

"The college newspaper is recognized by many people as being one of the training grounds for future journalists, but apparently no one has let the school of Journalism housed at King's into the secret."

"There are many problems in putting out a newspaper, even a student newspaper, which are not encountered in the classroom... We have approached the director of the school of Journalism and offered to give his students some experience in actual newspaper work. But apparently the theoretical side of journalism is enough for them. Learn the structural side of obituaries and you will undoubtedly find a ready-made niche beside Walter Lippmann's in the Hall of Fame of the newspaper world. But Pulitzer Prizes are not awarded for obituaries, unless the circumstances are very unusual." Observed the writer sadly.

THE ARGOSY WEEKLY (SACKVILLE)

Apart from professors and faculties, even students are disillusioning—at least at Mount Allison.

"Two weeks after classes commenced this year the library was full of students cramming for final examinations."

"And yet there is a noticeable lack of any sign that the campus is improving intellectually. An Arts and Letters meeting was called for Tuesday of this week... five people responded; the annual model U.N. is being held tonight despite a minimum of interest; last week a lecture was given by a noted Canadian scholar, J. B. Priestly of the U. of T. English department, the number of students in attendance was disappointing."

"The Argosy asks, justly, whether or not we are churning out mere text-book memorizers and note decipherers instead of well-rounded intelligent people? Where are the stimulating debates, the professional addresses and the radical idealists usually found at universities?"

THE UBYSSY (VANCOUVER)

Even the rise and fall of professors from position to position can be shattering to the idealists—and the University of British Columbia.

"Not long ago, 5,000 students showed they had faith in their professors to show how the world could find its way out of the problems it faces."

"What they wanted was for these professors to show them how to find peace or harmony. But it is very doubtful that faculty members are any more qualified to do this than anyone else. They may be able to talk about harmony but few can achieve it in their own world."

"There are struggles for academic power. Splits result from disagreement over scholarly method and over the relative importance of academic discipline. Compounded by the struggles for administrative power—and attempts by individuals to climb in the presidential committee, structure-healthy academic disputes often lead to bitter personal feelings."

"There are examples of such personal bad feeling in many academic departments at this university. And the same state of affairs exists at other universities. Professors, like many others, are pretty good at talking peace and harmony but not much good at achieving it in their own environment."

"If we entrust the task of bringing harmony to the world to the wrangling members of the academic elite, we can probably start watching for the mushroom cloud."

In any event, despite the ideological drawbacks of the academic community, the universities still grant degrees. Degrees get the holders better jobs. Better jobs mean more money. More money means more nostalgia and more money for the "Alma Mater". More "Alma Mater" means more students, more degrees and more money. What else is there?

Reps Visit Toronto For Hillel Convention This Weekend

A delegation of thirty McGill students left yesterday from Windsor Station to attend the weekend Hillel convention in Toronto.

Hillel Foundation of the University of Toronto will be host at the Eastern Canadian Institute, with thirteen colleges and teachers institutes in Quebec, Ontario and Nova Scotia attending. The theme this year is "Traditional Judaism and Contemporary Issues", to be treated in three sessions. Key speaker will be the rector of Tel Aviv University, Dr. Israel Efros, scholar of medieval Philosophy and Hebrew poet.

The McGill delegates are led by Howard Golden, B.A. 3, president of Hillel, and Rabbi Cass, the Director.

Documentary Films Exhibited At Psychology Club Meeting

The McGill Psychology Club will present two films today at 1 pm, in Room 204 of the McConnell Engineering Building.

One film deals with the different types of depression and its various causes. This is a new type of documentary film, which features a number of patients who represent a variety of cases, in unrehearsed interviews. These patients collaborate in a description of their conditions. Rather than classify the different kinds of depression, the film concentrates on recognition of the syndrome.

The second is documentary film, which follows a case from early infancy through to the onset of a psychotic state. A child is shown,

first as a happy baby, then becoming withdrawn, depressed, and incoherent, until she is finally admitted to a hospital as a psychotic teen-ager.



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PREVIEWS

Today

HISTORY AND PHILOSOPHY OF SCIENCE SOCIETY: Panel discussion on "The Moral Responsibility of the Scientist in Nuclear Age". with Jack Brandes, B.Sc. 4; Peter Hechtman, B.Sc. 4; Robert Goodland, B.Sc. 4; Lloyd Klein, B.Sc. 4. Osler Library Medical Building at 7:30 pm.

RIFLE AND PISTOL CLUB: Shooting cancelled due to Plumbers' Ball.

FILM SOCIETY: "La Kermesse Héroïque" — a French comedy directed by Jacques Feyder, 1936. PSCA at 4 pm, 8:30 pm, and 9 pm.

CHORAL SOCIETY: Executive meeting, Union Cue Room, 1 pm.

SCM: "Anything New Under The Sun"—The Dynamics of Redemptive Relationship. Discussion, coffee. All welcome. 3625 Oxenden, 7:45 pm.

MCGILL CHRISTIAN FELLOWSHIP: Nurses Bible Study, Wilson Hall, Room 222, at 1 pm.

NFCUS: Meeting — Student Discount Service. NFCUS Office, 3:30 pm.

FOLK MUSIC SOCIETY: Annual Professional Concert — Jean Ritchie, America's foremost traditional singer, in an evening of folk songs. Tickets available at the door. Redpath Hall at 8:30 pm.

MONTEREGIAN GEOLOGY CLUB: Tour of Molson's Brewery. Meet at Roddick Gates at 7:30 pm. Transportation supplied. Field trip to

Kilmar Mine of Canada Refractories Ltd., Kilmar, Quebec. Transportation supplied. Underground clothes supplied by Kilmar. Bring your own lunch. Meet at Roddick Gates at 7:30 am. Back to Montreal in time for supper.

CUCND: Open meeting for all members and supporters. Discussion of policy and National Conference. Union Salon at 1 pm.

PROGRESSIVE CONSERVATIVES: Important organizational meeting. Union Workshop at 1 pm.

Sunday

SZO: Orientation meeting for Winter Seminar. 2025 University at 8:30 pm.

NEWMAN CLUB: Open House. Rev. Haggerty on "North American Indians and Canadian Martyrs". 3484 Peel St. at 8 pm.

Ski Passes

Week-end T-Bar passes for Summit Sauvage Ski Area in Val Morin, Quebec, are available to students at the special rate of \$2 a day. These reduced price tickets can be obtained in the Union Tuck Shop and will be valid until February 3.

If student response is great enough, Summit Sauvage will provide more tickets at these reduced rates.

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Twelve Are Selected As Representatives To U of M Conference

Twelve students have been selected as delegates to the University Model United Nations Assembly, to be held February 6-9 at the University of Montreal.

Nigel Swami and Tim Broadhead are in charge of the McGill delegation of Freya Jarvis, BA 4; Mary Feltin, BSc 1; Anita Plaw, BA 3; Nisar A. Siddiqi, MA (Islamic Studies); H. A. Crooks, BCom 3; Michael Blau, BSc 3; Frank Smith, MDCM 3; John Fieldhouse, BA 3; Lois-Terri Allister, BA 2; Martin Rudner, BA 4; Vladimir George Cincik, BA 2; Harry J. F. Bloomfield, BA 2. McGill will represent Brazil, Portugal, and New Zealand at the Assembly.

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Investigations Exist, Claim UBC Students

VANCOUVER (CUP) Three University of B.C. students claim they know of RCMP undercover investigations on the university campus.

The trio told their story to a reporter from the UBC student newspaper, *The Ubysey*, during a two-week investigation of RCMP activities at that campus. The investigation is part of a nation-wide survey undertaken by Canadian University Press to determine the truth of recent charges concerning RCMP campus activities.

During the investigation the reporter found:

- A fourth year Arts student who said his parents and friends were questioned about his political activities.
- A member of the Nuclear Disarmament Club who said undercover officers attend meetings of the club.
- A graduate student who said his friends have pointed out undercover RCMP officers.

Allmost all the students *Ubysey* reporter Richard Simeon

talked to during the survey said they had heard rumours that RCMP officers were on campus masquerading as students and sitting in classes.

Vancouver-Burrard NPD MP Tom Berger told *Ubysey* investigators:

"It's going on at all other Canadian Universities. There's no reason to assume it's not going on at UBC."

The fourth year arts student told the paper his parents' political records had been investigated and his friends questioned about his political beliefs after he had been receiving material inviting him to attend the Communist Youth Festival in Helsinki last year.

He said also that several young men, who did not identify themselves as RCMP officers asked him several questions.

"When I didn't get to the Festival all surveillance stopped," he said.

The Ubysey questioned one of the students pointed out as an RCMP informant. He admitted he was an ex-policeman, but said he had no connection with the force at that time.

"I most certainly have not been investigating students," he said. "I'm in Education now and it's hard enough for older students as it is without doing that on the side."

None of the professors questioned knew of nay RCMP undercover work.

Several said, however, they had been approached openly by uniformed policemen in connection with hiring students for government jobs for which a security check was necessary.

Questions asked at this type.

of interview usually concerned the character of the applicant.

However, Dr. Norman Epstein said he had been approached on two occasions "in a very routine, straightforward fashion."

"They asked me if I thought a student was a subversive," he said.

The UBC Communist Club president said the club "has never been directly interfered with by the RCMP."

"We are familiar with RCMP activity in Toronto and Winnipeg, and we are not looking forward to RCMP activity at UBC."

However, in Ottawa, Royal Canadian Mounted Police Commissioner C.W. Harvison has emphatically denied reports that RCMP officers attending classes at Canadian universities are acting as undercover agents.

Berger . . .

(Continued from page 1)

nary consumer when a decision is taken which affects his economic future."

Berger criticized the fact that there is to be only one full-time person working on the government-proposed National Economic Development Board. "You cannot expect one man to plan Canada's economic future" he said.

Denied Suggestion

Berger denied the suggestion that economic planning would lead to centralization or an end to freedom. With regard to the first point, he declared that federal planning would take place in co-ordination and co-operation with the provinces.

As for the second point, Berger asked rhetorically, "What freedom do we really have? What freedom, for example, does the small businessman have?" He stated that in many key industries the laws of supply and demand do not operate, but that prices are set administratively by key people in the industry.

Advertisement

The Clot

ALL SAINTS' CHAPEL EPIPHANY III

10:00 am—Holy Communion

7:00 pm—Evensong

7:30—Fr. Paul Doucet, O.P., on "Worship in the Roman Catholic Church".

CANTERBURY HOUSE
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Indian Festivities

On Saturday, January 26, at 7 pm, in Redpath Hall, the India Students' Association of McGill will celebrate the thirteenth anniversary of India's declaring herself a republic within the Commonwealth. A dinner in the Indian style, and a cultural program are being arranged.



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7.30 pm—Sermon Subject:

"HUNGER, FOOD, POPULATION and BIRTH CONTROL?"

9.00 pm—Fellowship Hours.

Skane's Castle Design Chosen By Committee For Winter Carnival

After two and a half hours of careful deliberation, an eight-man jury selected the model of Robert Skanes, B.Arch. III, as the most adequate design for the Winter Carnival ice palace.

"This year we have an ice palace that everyone will recognize as such, and that everyone will like," declared Dave Binmore, Chairman of Carnival. "The palace also fulfills its dual function of both providing an adequate stage on which to crown the Queen and serving as the central symbol of the Carnival."

Runners-up up to Skane included George Challies and Ross Hayes in second place, Dave Caulfield and Pierre Teasdale in third, and Al Hopkins in fourth. The drawing of Jean-Louis Robillard and Ray Catchpole received Honourable Mention.

Over twenty models, either design or structural, were submitted to the eight judges, Dave Binmore, Lenny Flanz, Dave Goldenblatt, Fred Palmer, Patrick Blouin, Glenn Convey, Scott Bromley, and Mel Charney. The submissions were judged not on any particular theme, but on suggestion of "fantasy". Also of importance was fulfillment of the "play function" that has, in past years, been associated with the palace.

In referring to the chosen model, a spokesman for the judges stated that "the reason why this entry was selected is that it best exemplifies the feeling of fantasy. It is gay, playful, and fits in perfectly with the spirit of Carnival."

An added duty of the palace this year will be to accommodate the coronation of the Carnival Queen. In past years, this event had been held on the patio of Redpath Library, but this site was deemed unfeasible by this year's Carnival committee. Instead, the crowning will take place in the palace, on an ice stage facing the campus, especially constructed for the event.

The site of the palace, as in past years, will be the Sherbrooke front of the lower campus between the library and the main campus road. Construction on the palace will begin in about 10 days.

Dream Date Selected

Phil Boyse, B.A.2, has won the "Dream Date" contest sponsored by the Engineering Undergraduate Society for their Annual Plumbers' Ball. This "expense account" evening features dinner for four at Ruby Foo's, formal wear for the masculine member of the entourage, and the use of a chauffeur-driven limousine for the evening of January 25.

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IN CHARGE OF THIS ISSUE

The loyalists were Marsha, newcomers Pat Glover and Rex Kosting (come again), won't you come home Sue, much sorry, Lisa, Jill N. Dave, Bo, Harry and Debbie. The rest were in the briar patch. Inspiration from Mike T. and Glenn the Paunch. Another Joyously Loose production. As the old philosopher once said: "I think that I shall never habit A suit as tiny as that rabbit's; The reason why is plain to see — I'm 209 and five foot three." In honour of the Princess, I declare this National Bunny Week. Angie, you made it. As for this masthead, you don't have to understand it, ain't it grand?

JANUARY 25, 1963

This Is Intelligence?

Among the mass of printed and otherwise duplicated material which circulates almost continuously on the McGill campus the observant student may have noticed over the last several months the occasional appearance of a quite unfamiliar item. The banner says "Canadian Intelligence Service", an inscription which provides remarkably few clues as to the contents. However it may be unfair to expect too much of a "supplementary section", and for September 1961 at that. Presumably the real pearls are reserved for the regular issues, which can be obtained in unspecified numbers at the rate of three dollars a year.

These charming details aside, we were rather negatively impressed by the Canadian Intelligence Service. The "intelligence" offered is of a form increasingly and disturbingly familiar in a society seeking more and more simple answers to more and more complex questions. In such a society the slanders, distortions and occasional half-truths perpetrated by those elements rather inadequately described as "the radical right" find an increasing currency, playing to no constructive purpose on the fears, resentments and insecurities of a population bewildered by the alarming complexities of its environment. Such is the Canadian Intelligence Service.

The particular supplement being distributed at McGill consists of a "description" of the founding convention of the New Democratic Party, which it attempts to identify with Communism and Trotskyism. A mass of exceedingly incoherent "evidence" is produced to prove that leading N.D.P. officials are Communists; the simple technique of using what is to be proved as a premise is resorted to with a blatancy the Communists themselves might envy. Mr. Douglas is referred to as a "Marxist materialist" a rather startling position for an ordained Baptist clergyman, and Jean-Louis Gagnon is called a Communist in a manner that suggests the reader should have known all along anyway. A rather quaint news item on the last page quotes "a Quebec report" (one of the more fully documented sources given in four pages of "intelligence") to the effect that Le Nouveau Journal — a translation of the name is also provided — will eventually become the N.D.P. organ in Quebec. Nor have the editors forgotten to cater to the most poisonous of all the prejudices which prevail in modern industrialized societies. Among the "Communist literature" displayed on an inside page are three Zionist pamphlets.

It is easy to laugh at this sort of nonsense, and in fact laughter is one of the most potent weapons we have against it. But it is not entirely a joke, and the fact that there are university students ready to accept it is more than slightly disturbing. Like the Communists, who at least have a philosophy, the radical rightists seek to destroy our society by promoting mutual fear, hatred and suspicion. It is to be hoped that the overwhelming majority of McGill students who are anti-Communist will give any future outbursts of "Canadian Intelligence" the reception they deserve. There are many ways to fight Communism. Conspicuously the worst ways are the promotion of anti-semitism and social reaction.

IN THE MARKET PLACE

by CHARLES SPECTOR

"He who loves God no longer thinks of Him"

For a year, as was the custom, he had attended daily services in memory of his father. His duty would end today. Prayers were bouncing around him like summer flies on a wall—

"Holy, Holy is the Lord of Hosts, the world is filled with his holiness."

The prayer book called "The Order", like a waiter's tray straining to make contact with a table, was loose and heavy in his palm. He yawned toward the Holy ark; the rabbi, a red-bearded giant at the right of the ark, seemed to be smiling at him. He held his breath and tried to clutch the cheshire cat of prayer...

Suddenly, his cupped hand recoiled, he snapped with all his might, and "The Order" firecracked. A few congregants turned and shook their heads at him, while an old man's tongue stuttered in his direction.

He pressed his lips tightly together and froze a glare; they looked away and he shivered. Deep frozen with victory, he challenged the Holy ark. But the rabbi, a red-bearded giant at the right of the ark, seemed to be smiling at him...

His lips moved slightly—

"Rabbi, I do not believe in God," they said.

Determined to underline his defiance, he thumped his prayer book on an empty seat and began to survey the congregants.

He picked out Mr. Mann, President of the Congregation, manufacturer of paper products, and he remembered their first encounter a year ago...

"My boy, organized religion has to adapt itself to modern living, if it wants to survive. It has to become as slick and efficient as modern business..."

"But religion isn't a business..."

"Of course not. It's a very special kind of business. But you still have to sell your product, no matter how good it is..."

"But wouldn't selling Religion by supermarket methods destroy its quality?"

"Not by a long shot. Take my company's toilet paper, for example. Our superior techniques of selling it don't destroy its superior quality, compared with the inferior toilet paper of our competitors."

"But Religion deals with human beings..."

"That's just it my boy. People today remain children and religion has to amuse them. Religion, to me, is like a cow, and rabbis, ministers, priests and people like myself are its keepers. In order to keep the cow alive and producing life-giving milk for people, we have to accept their feeding it a lot of garbage sometimes. And if the milk is a little tasteless, for now, at least the cow is still alive... So let them have their amusement—million dollar buildings, tea parties, bowling leagues, public speaking classes and a lot of balls... Mind you it wouldn't be a bad idea to shorten services, especially the

Rabbi's sermon... He's too critical... he frightens people away..."

"And when does the cow realize he is dying of indigestion and beg in to reject the garbage?"

"Look, my boy, like my mother used to say—Jerusalem wasn't built in a day, Give us time—ten years, fifty years, a century. God can wait after all, He has nothing else to do. Right now, with such competition as Ed Sullivan and the Mount Royal Hotel, the important thing is to survive. You know, you're like our Rabbi—never willing to compromise. I still haven't been able to convince him to take dancing lessons—already some congregants are saying he's too serious... Oh well, he's a young man like you and new at the job... He'll come around..."

He turned from Mr. Mann.

"There is no one like you, O God, and there are no deeds like yours," the congregation shouted.

He picked out Mr. Mann's family. The man in the front row, cursing youth, praising what was, bored with a movie a day and 30 years on the assembly line, and using religious services three times a day as his latest nose-picker. So frightened by the coffin of tomorrow, that instead of going on a diet to relieve the strain on his creaking arteries, he burps God molecules to store up Chinese food in the world-to-come-that-was...

And the middle aged man next to him, fidgeting in his pocket, bathing his watch in dollar bills to try and control time as easily as people. A financier who recommends hysterical widows to Welfare Societies and Welfare Societies to Russia. For dyeing the swamps with annual trickles of blood money, he is elected to the Board by acclamation and receives a year's supply of respectability with a warranty against communal eviction.

And the young men and women in the second who shiver, open mouthed, like dying fish in mud, thinking of sermon breaks and whether...

After services he said to the Rabbi, "I hate your congregation, I hate what it stands for, I hate them all—pious Jews, pious Christians, pious Mohammedans, pious Buddhists—with their cliquishness, intolerance, hypocrisy, sexual masochism, indifference, smugness... Listen to them praising Him. The God that pumps their hearts and snakes from their lips is an ugly, toothless, flabby sleepwalker. The world is rotten with God lovers. Goodbye."

"Stay and forgive them," the Rabbi said. "You are their only hope. Your anger is pregnant with love and renaissance."

"Don't you understand, I do not believe in God!"

The rabbi hesitated. "Then, I too, do not believe in God," he said. His eyebrows stiffened.

"Oh come now, rabbi, you are paid to believe in God!"

The rabbi smiled, stretched out his hand, and squeezed his right arm.

"We have a big job ahead of us," he said. "You see, the God you don't believe in, I don't believe in either..."

Letter To The Editor

Defends U Thant From Criticism

Dear Sir:

When the editor of a student newspaper, for lack of anything else to do, besmirches the Secretary-General of the UN he calls for a reply. The editorial column is not a reserve for private beefs. If Mr. Cotler or whoever else wrote the editorial was dissatisfied with U Thant, he could have submitted a signed article for publication, like any other student, and not used the editorial column as a sounding board.

But it is the abuse of U Thant, more than the abuse of the editorial column, that stirs me to anger.

The editorialist says of U Thant's attempt to transcend national prejudice "The UN simply does not operate that way. It operates on the basis of majority votes derived from agreements and compromises." Since when is the UN limited to being an international Parliament, representative of competing national interests? There is a need for the international interest, the interest which U Thant is trying to represent, and which Dag Hammerskjold tried before him. This interest is lacking in the General Assem-

bly and Security Council and they have accordingly declined. Remove it from the Secretariat and the UN itself will decline.

What more is Mr. Khrushchev's troika plan than an attempt to weaken the Secretariat. An attack on the Secretariat as such can only weaken the UN.

At one point our editorialist seems to see this when he says, "The office of Secretary-General is a position which inevitably varies with the capacity of its incumbent." Here, the office of Secretary-General as such is not questioned, but rather the capacities of its holders. Yet our editorialist, while stressing the creative possibilities of the post is not really won over to the notion of a strong Secretary-General. "It is the duty of the Secretary-General to act on the particular proposals of a temporary majority." Fine. Parliamentary procedure, but is the UN a Parliament? "An attempt to rise above individual interests... in this situation would be uniquely fruitless." What a broad interpretation of the role of the Secretary-General. Finally, U Thant speaks "as a kind of superego in the conduct of foreign policy." The role of superego is incipient in the post of Secretary-General, not in the person of U Thant. Dag Hammerskjold filled the role when occasion

required, as in his vigorous defence of the Secretariat under Khrushchev's attacks, or in his claim that the UN exists in the main for the benefit of the underdeveloped nations.

If our editorialist were consistent, therefore, he would support the troika plan enthusiastically. Then there would be no U Thants, no "moral suasion", and possibly no UN. Contemporary bi-polar politics could be freed from the UN's "pontificating" influence, and brought that much closer to the nuclear grave.

But now the true nature of our editorialist is revealed. He is not really afraid of a strong Secretary-General, ah no. He is afraid of a non-Western Secretary-General. Of U Thant's view of Communism, of the difference between Stalin and Khrushchev, he says, "a view unshared by most western and many 'neutral' statesmen." This view, it so happens, is shared by almost all neutral nations, and by a goodly portion of sensible people in the West. It is not the view itself which I wish to point out, but the inability of our editorialist to accept it as a thesis, as an alternative possibility to whatever views he may have.

Philip Resnick,
B.A. 2

M^cGILL DAILY PANORAMA

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Northrop Frye

Author, literary critic, and Principal of Victoria College, Professor Northrop Frye came to McGill this week to deliver the Birks Lecture. His "Anatomy of Criticism" has been called the most influential work on literary criticism in the past decade, and he is well-known for his study of Blake— "Fearful Symmetry". In an interview with Panorama, Professor Frye discussed literary criticism, Canadian education and poetry, and the place of poetry in the community.

Q. In the "polemical introduction" to your *Anatomy*, you mention, I believe, that criticism is in one sense an "art" and on the other hand should attempt to become a "science". Are these two ideas truly reconcilable?

A. Yes, I believe they are. Just as medicine is an art, founded on scientific principles, so literary criticism should be able to take advantage of the functions of both art and science.

Q. R.G. Collingwood in his book *The Principle Of Art* definitely distinguished between art and craft, separating them as totally different activities. Would you say then, that literary criticism as an intellectual discipline is not a craft?

A. Well, it's a matter of terminology. I was using the term "art" in the medieval, pre-Collingwood sense, which more closely approximates the sense of "craft" as we know it.

Q. How close are we today to achieving in criticism a sound body of "coherent empirical principles"?

A. Only just beginning, I would say. The process of finding an adequate critical vocabulary is one of the primary steps to be taken.

Q. In your "Introduction" you as well make the comment that we still do not have a term for a work of literary art, apart from the poem, novel, drama etc. Is finding new words all that important to this process?

A. No, getting new terms is not necessarily essential. Literature is locked up in a number of different languages, and bridging the gap between them in order to correlate them effectively is more what I had in mind.

Q. Would you say, then, that translation of works from their other languages would pose an even greater problem to this correlation?

A. Translations need not present obstacles in themselves as long as our terms for describing them are constant and critically effective. Although there are certain qualities, of course.

Q. Using the projected system which you outlined in the *Anatomy*, how would you make a fundamental distinction in media, say between poetry and prose?

A. Well, speech, or rather natural speech, exists just as Gertrude Stein recreated it; that is, a Babel of sounds imitative of a flat surface. Prose, I believe, operates on these sounds and patterns them, conventionalizes them, in order to communicate meaning. Poetry, on the other hand, sets up more primitive, internally repetitive rhythmic patterns than prose, which in attempting to achieve a discipline, achieves greater sophistication. Joyce, for example, came very close to poetry in certain portions of *Ulysses*, yet never as far as I know, broke down his language into the strictness of pure poetry.

Q. Professor Frye, you have set out the groundwork for the removal of loose terminology, that is, terms which defy absolute scientific definition, from

criticism; yet you still fall back on such somewhat slippery terms as archetypes, irony, myths, modes etc. What was your intention in dealing with these concepts?

A. To attempt to make them a little less slippery. I question the use of the word "absolute" in this context, however. I am not very confident in ever being able absolutely to define any critical term. The idea is to cut down their ambiguity to the extent that they will become workable concepts in a larger framework of literature — that is, to be able to use them in examining literary facts.

Q. What exactly is a literary fact, would you say?

A. The only "irreducible" literary facts are the pieces of literature themselves, each seen in perspective as a total order of words.

Q. Are there subordinate "literary facts" within each separate work which one may isolate for analysis?

A. Not as a thing in itself. There is no such thing as an "isolatable" literary fact. Each aspect must be viewed within its context.

Q. Do you see any possibility of extrinsic disciplines such as sociology fertilizing criticism?

A. Yes. Although the critic must remain the boss. Sociologists can only utilize sociological terms and for final authority they must revert to the critic.

Q. Now, if you don't mind, a more personal question. Why do you choose to remain in Canada? I mean, what is there about Canada that attracts you?

A. Many educators would claim that there is no distinct difference between teaching American and Canadian students. I believe there is a great difference. Americans have been accustomed since the age of two to being a part of a vast imperialistic empire with a mission of its own. Canadians, I feel, think in a more coherent fashion, due to their possessing an objectivity Americans lack. This would seem to be indigenous to smaller countries — Sweden would be a good example.

Q. What about Canadian literature? Do you feel we have poets of sufficient originality and competence to rank with their American counterparts?

A. Oh yes, definitely. Canada is impressive for its body of poets.

Q. Would you care to single out names among the contemporary poets?

A. The obvious names, of course, are Layton, Dudek, Anne Hébert in French — James Reany and many others in Ontario. I do find it difficult to see differences in the work of several younger poets in Canada, however.

Q. Since you just mentioned the question of individual differences between poets, do you feel that criticism can catch the gestalt of the poet's unique voice — that which distinguishes him from all others?

A. Yes and no. I believe that the primary sense a critic must possess is one of proportion. It is this which makes criticism an art. That may sound like

an evasive simplicity but it is not. It's crucial. It governs the entire perspective one adopts towards a work. Without it, a study of, let's say, the imagery in Faulkner would resemble a study of the imagery of any other writer. This relates directly to the "voice" you mentioned. To my mind the "voice" belongs to that whole body of things for which there are no words. You might say it resembles a silence at the heart of a work of literature. Critics must refrain from tampering indiscriminately with it and respect it as a whole experience.

Q. Supposing you were planning a study of Faulkner's *As I Lay Dying*. How would go about your research?

A. The aim of my own study would be the discovery of material which would enable me to associate that work with other works, both of Faulkner's and of other writers. What I am trying to say is that there is a whole body of literature related to *As I Lay Dying*, both in terms of concept and literary relevance. That is, I would relate the novel to Faulkner's other novels, to the greater framework of the "quest" theme, and so on. The job of the critic is to relate a work to the corpus of literature. (This is done by revealing the inner structure of the work and not the content or group of platitudes and truisms that form its philosophical attitude.)

Q. Is the critic necessary to the development of culture and the humanities in particular?

A. Yes. Most certainly.

Q. Is the critic indispensable to the practicing artist?

A. No, not as much. The artist should ignore the critic entirely. I believe that the creative process is snarled and frustrated if the artist writes especially for critics.

Q. Do you think that the critic can establish an ultimate set of critical terms which will be elastic enough to include future works of art, or is it necessary to constantly alter them?

A. A critic, as I said, must develop a kind of flexible working vocabulary whose job it is to indicate that "this too" belongs to literature, by pointing towards an order of works which have been handed down — not precisely a tradition as such. When *Ulysses* and *The Waste Land* first appeared in 1922, people immediately stated that Eliot and Joyce were Bolshevik writers. They didn't realize how much of these works was purely traditional.

Q. What about new terms brought into usage by poets themselves — I was thinking particularly of Pound's logopoeia and melopoeia?

A. Melopoeia is a valid idea because it works in my experience — many of Pound's critical concepts are pure baloney. I would say the usefulness or otherwise of a conception has to be arrived at pragmatically — through the specific experience of the critic himself.

Q. T.S. Eliot has frequently remarked on the so-called "impoverishment of the English language". Do you feel the English language to be impoverished?

A. Any language with half a million words is not impoverished. The mental habits of persons using these words have ossified, but this is solely the fault of those persons. Poetry transforms abstract terms into living language and renders them truly meaningful. But perhaps there is something antagonistic to poetry in the use of abstract terms... Poets have been threatening since the fifteenth century to make use of the tremendous vocabulary of science next Tuesday, but we're still waiting!

Q. One last question. Do you think poetry is still a valid form of expression and communication in the 1960's?

A. Yes, I feel it certainly is. In one sense, poetry is always obsolete. The poet lives in a child-like world where the sun always rises in the East. For the astronomer, this is not so. So, for this reason, poetry will always remain at the center of the community.

James Rother
Lawrence Wasser

M O V I E S

Phaedra

PHAEDRA. Produced and Directed by Jules Dassin from an original scenario by Margarita Liberati. At the Snowdon Theatre with the following cast:

Phaedra Alexis Thanos Ercy	Melina Mercouri Anthony Perkins Ref Vallone Elizabeth Ercy
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Phaedra is a film which brings the modern audience as close to the spirit of classical tragedy as it may ever come again. The straight, strong, symbolic line of the film never falters even after scenes of pure realism; the audience is always made aware of some power greater than mortals emotionally torn to pieces before them. Here is a synthesis of two views of life, one centred on God, the other on man, and the synthesis is a success.

The film is a freely-drawn adaptation of the Phaedra myth. There ought to be no question as to whether it "does justice" to Euripides or some half-understood ideal of classical magnificence. Phaedra has a power all its own, albeit it owes a great deal of that power to antiquity. A film which can borrow and adapt the elements of Greek tragedy to its purpose and not make a travesty of them, must gain in the transaction.

But, at the same time, many of the film sequences cannot help but remind one of the heavily stylized, overly passionate, films of the thirties. The element of melodrama does not make the audience cringe nor embarrass them as it is apt to do when a film-line does not merit over-acting. In watching this film, the audience is lifted toward a higher level of representation, so that the dramatic motion of the characters becomes a presentation of essential truths.

The techniques effecting this elevation of the audience are old, hackneyed, and, to the jaded eye, seem at first to be

mere movie gimmicks, but the organic manner in which these techniques of symbolic representation are introduced, without the least self-consciousness, soon overpowers the audience.

The interpretation of these symbols is obvious, which is refreshing. Often it is done for the audience by a modern chorus of peasants. Their comments on the machinations of the god-like men and women who dominate, at least, their earthly lives, serve as a constant source of dramatic irony; a tone of foreboding permeates the film.

The story centres on the second wife and son of a powerful Greek shipping magnate whose ships dominate the globe and who is almost god-like in his power. In one scene, as a gesture on returning to Phaedra, his wife, he showers her yacht with flowers from a helicopter hovering above her. In another, he and his son survey their vast domain astride the cable of a huge crane.

The power of this family is demonstrated again and again, and Phaedra, of course, remains the most powerful of all because she has, in addition, a power over man. As in classical tragedy, the protagonists are almost gods, but the "almost" is their undoing.

Tony Perkins, in his most ambitious role, plays the son who is ensnared by Phaedra into a semi-incestuous union. Far from being her unwilling victim, he allows himself to be caught, and, what is worse, allows Phaedra to feel the first guilt. Just as his reckless abandon seems stronger than hers at the beginning of the film, so seems his ability to break away easier later on.

Phaedra is a more intense individual both in her strengths and her weaknesses. She yields herself to the passion of the moment, but she tenaciously holds on to what must only remain a destructive force. Mercouri is immense in her portrayal; one wonders how the same woman could have played in that delightful trivia, *Never On Sunday*.

The movie travels from Greek shipyards to the Elgin Marbles in the British Museum, from the elegance of a Parisian townhouse to the idyllic splendour of an Asiatic paradise, and it does all this without becoming a travelogue. Nothing is included that is not essential; the discipline and integrity of the direction must be admired.

Phaedra offers stark contrasts and evil forebodings, but it is not a dark film. The variety of sequences is astounding; there are parades, ship-launchings, fireworks, wild parties, and two extremely strong scenes. One is the suicide of the modern Hippolytus in an Aston-Martin while screaming a Bach fugue; the other scene is possibly the most powerful love scene ever filmed, because it is not just a love scene but two people's violation of the gods. For these two scenes alone the motion picture is to be recommended as an unusual film experience.

LAWRENCE WASSER

Desire Under The Elms

DESIRE UNDER THE ELMS. Produced by Don Hartman. Directed by Delbert Mann. Screenplay by Irwin Shaw from the play by Eugene O'Neill. With the following cast: Sophia Loren, Anthony Perkins, Burl Ives, Frank Overton, Anna, Eben, Ephraim, Simon.

Elm trees are not uncommon in upper New York state, although in the last three decades most of them have been blighted with Dutch Elm Disease and are undergoing a process of gradual decay. The extremely photogenic elms which surround Father Ephraim's upper-New York state farmhouse in the screen version of the Eugene O'Neill play appear to be perfectly healthy. The farmhouse and its occupants are at least blighted, if not decadent.

Father Ephraim, played with customary burly enthusiasm by transmigrated folk artist Ives, is an attempt at a biblical patriarch which mutes neither the oratory nor the avenging moral conscience of the Old Testament.

We are given occasional hints at a previous softening influence in cryptic references to his last marriage, but the governing principle of his character is contained in his frequently-repeated injunction to be "as hard as the stones of this Farm"—which, being upper New York state, would be granite. His conception of God is an equally stony image—"When God said I shall build my church on a rock, he meant it. And he meant he was in that rock. That rock is God."

In many mythologies, not the least of which is the Judaeo-Christian, there is nothing decadent in that principle or that image, though to today's more gently-nourished Christians, "Jesus Loves Me" is a more familiar hymn than "A Mighty Fortress Is My God."

But Ephraim seems to go beyond the doctrine of religious self-fortification in his unreasoning resistance to any element of humanity in others or in himself.

The first words he speaks allow immediate recognition of his overpowering egoism; bringing his third wife back to the farmhouse for the first time, he rounds the drive, beneath the first of the elm trees. The young, buxom Italian girl who has never cooked a meal in her own kitchen breathes emotionally, "My house." Her husband regards her with a resentment bordering on fury and hisses, "My house."

This first impression is not diminished by his later qualification—"Well, our house."—since the unrelenting Ephraim is only indicating by this concession his old man's passion for a young girl.

Later he attends Anna with a devotion which could almost be mistaken for love, were it not for the constant reminders of his love of self which allows no room for more enriching emotions—his lust, in a phys-

ical and spiritual sense, for possession of other entities and, by means of this possession, the extension of his own.

Surely there is something decadent in this wish to enfold and engulf, in his stubborn resistance to the possibility of his falling body and mind, in his refusal to give place to any successor than the one he has created "of his flesh and of his spirit".

And we may say with certainty that there is an odor of disease in his foaming biblical exhalations, a sense of blight in his increasing imaginative morbidities, a feeling of revulsion evoked by his capering obesity and fleshy sexuality, which his son Eben is not alone in experiencing.

Anthony Perkins portrayed Eben, the sensitive, self-doubting, essentially gentle, necessarily defensive, intense, brooding, insecure, moody youngest son. Since Anthony Perkins' favorite image seems to be that of the sensitive, self-doubting, essentially gentle, necessarily defensive, intense, brooding, insecure, moody youngest son, and since he has made a frequent practice of biting his fingernails in public, it is hard to judge the quality of his performance. Those accustomed to Anthony Perkins may find it difficult to detach the character of Eben from the character of Anthony Perkins. And intense facial expressions, while very useful and expressive, do not comprise a performance.

Eugene O'Neill's character, however, is extremely effective once successfully detached. The main evidence of decadence here seems to be in a sort of concealed weakness, of indecision, of inability to resist circumstances to which his sturdier father would have been immune.

The excuse for his bitterness and land-hunger at the beginning of the film is provided by his harsh upbringing and his natural filial distrust for any usurper of his mother's place. Actually, Eben is the most healthy character since at the close of the film he exhibits a strength which, though belated, surprises his father and perhaps himself.

Anna, the young, buxom Italian girl who has married a man many years older than herself in order to gain a home and, she hopes, eventually a farm, is acted with sympathy and a certain comprehension of the peasant background which was so valuable to her a year ago in *Two Women*, by Sophia Loren.

It is quite appropriate to say "acted", for her performance gives to the part every acting skill which it demands. Her controlled expression of emotions which a lesser actress might have flaunted is especially to be commended.

It is perhaps through this faculty for defining with a movement of the head or a straightening of the spine, a mood or a mode of thought, that Anna's transition from a self-willed vixen to a tender and feminine woman in love is naturally and believably made.

In her initial scenes, Miss Loren never destroys the possibilities of her second role for the sake of dramatic effect in the first, never sacrifices the womanliness she will later require for the sake of a more convincing vixen. And throughout the film she is successful in retaining the passion which must be present to make her final crime credible.

Here there is no decadence. But we are conscious of a

blight, of poor conditions of growth perhaps which have left Anna susceptible to disease. It is the unhappiness of her existence we are meant to feel, not a basic deficiency in character. She says of her affair with Eben that it is the first time she has ever been happy, and when this happiness is, it seems, irrevocably destroyed she cannot accept its destruction. Her action, it is true, is equally destructive for both Eben and herself, but it is a quick conclusion, and not the slow decay which is so oppressive a theme of the film itself.

The rather amusing debauchery of Eben's elder brothers, with their progression from wearing boots in the bed and stone-jug whiskey to fancy women and "yellow shoes", is a further, if slightly ludicrous, expression of this central theme—apparently nothing that came out of that house was any damn good.

The house itself, while extremely authentic, is more than well-photographed New England Americana—the sets have an atmosphere of cold hearthstones which make Father Ephraim's constant allusions to its brooding qualities not misplaced.

ANNE BEATTS

Jazz At Its Best

Just a word or two about what shapes up to be the most exciting weekend of the year. Due to a last-minute change in schedule, Wynton Kelley, Paul Chambers and Jimmy Cobb (the Miles Davis rhythm section) will be making it to La Tête de L'Art this weekend instead of next, and a further surprise is the addition to the group of trumpeter Ted Curson, a recording artist of recent celebrity. The possibility of a recording session featuring pianist Maury Kaye with Chambers and Cobb is also being discussed.

Tonight fans will be posed with the bitter-sweet task of choosing between the groovy get-together at La Tête de L'Art and the swinging concert at the Comedie Canadienne of the Oscar Peterson Trio, with Ray Brown and Ed Thigpen. (Idle rumours have it that Peterson may have to play with pick-up accompanists, since Ray Brown and Ed Thigpen are keen on digging Paul Chambers and Jimmy Cobb at the club.)

Four fine jazz shows, jointly produced by Len Dobbin and Bert Kovitz, are coming up soon on Radio McGill. The records—a liberal selection of vintage, Swing Era, and modern—are all from Dobbin's collection, and all tracks are quite exceptional.

"L'Enfer", a new jazz club, opens tonight at 299 Ontario Street West. Owner Jay Barker, in third year arts at McGill, has announced that there will be special rates for McGill students.

RICK KITAEFF

THE WORLD OF ANTIQUES

The year is 1948; the place, Jerusalem during the British occupation of Israel. An Arab from the Old section of the city contacts a well known collector of antiques in the New section with the information that he has a sealed jar that he wishes to sell. The collector is curious, for sealed jars, especially ancient ones, can very well contain priceless relics.

They arrange a meeting; they haggle until a price of twenty dollars is agreed upon. But the Arab thinks that if he holds off for a while he will get a higher price. He leaves with the promise to return the next day.

That night, the British construct a wire fence between the Old and New Jerusalem, and the Arab and the Collector cannot meet.

Dead Sea Scrolls

The jar contained the centuries-old Dead Sea Scrolls, for which the Israeli government later paid one million dollars.

This dramatic episode and others have enlivened Max Klein's life, and added to the fascinating atmosphere of his "Petit Musée" on Sherbrooke Street. Originally from Vienna, Klein studied archeology and set out with a genuinely pioneering spirit to accumulate the treasures that sit neatly in his shop in Montreal today.

Forty years of avid collecting have seen him to nearly every country on the globe; to the doorsteps of Chinese curio shops, the caravans of Far East trading merchants, to Arabian sealed caves.

Few Montrealers realize the significance of the artistic and

historical treasures awaiting their attention there, literally everything ranging from the Cuneiform tablets of the Babylonian-Assyrian Era (3000 B.C.) to relatively modern jewellery.

There's a genuine seventeenth century suit of armour at the entrance to the tiny establishment; the window tempts with its vast display of African ceremonial masks, Russian icons, jewellery from China and India, and innumerable bric à brac, each with a wealth of history. The curiously contrived door opens with the tinkling of a bell. Inside, no involved study of antiques is necessary to appreciate the obvious beauty of the items. No harsh commercial voices there. The atmosphere is warm, the proprietor congenial, and the outside world far, far away.

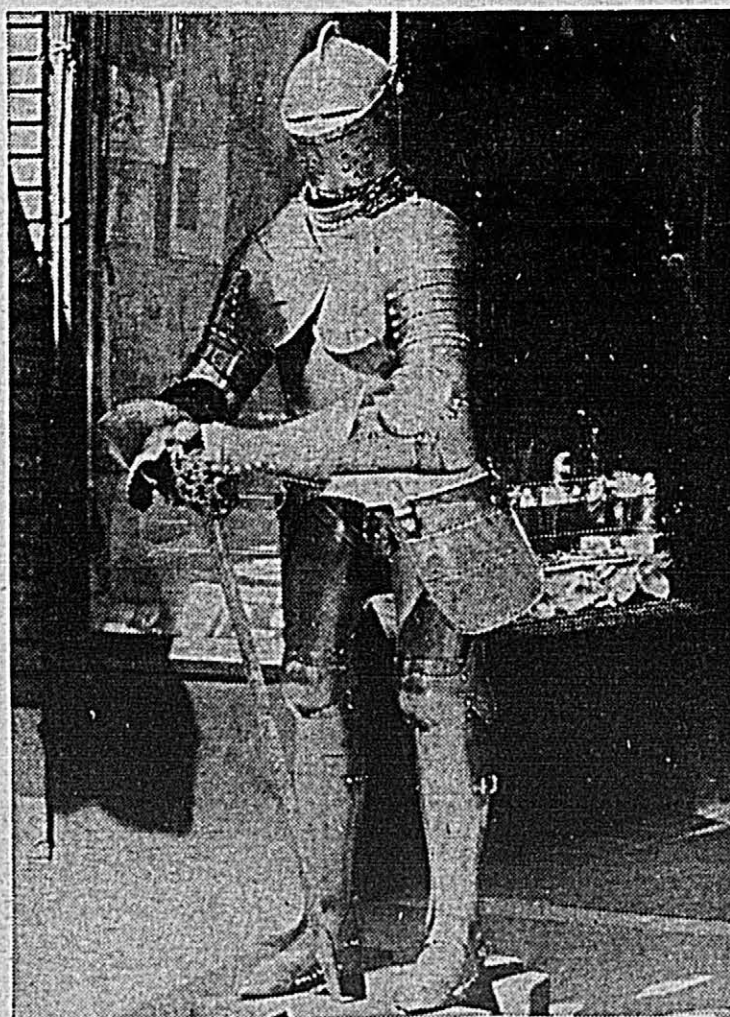
Collects People

Into the shop enter all types of people, who interest the proprietor as much as his collection interests them. There are traders selling either junk or items of precious value; there are well-known antique collectors; there are interior decorators looking for interesting and unusual objects; and there are ignorant but curious browsers. To this type of person especially, "Petit Musée" is an island of constant discovery and fascination.

Russian Trophies

It's interesting to note the perseverance of the collector and the infinite patience necessary to collect a really valuable item. Russian items are notably hard to come by, Klein commented, since there is a notorious lack of freedom in travelling in Communist countries. Therefore, when the Show Mart exhibited a valuable collection of Russian paintings three years ago, it took every trick in the collector's handbook to convince the owners of the exhibition that Russian prestige would advance several notches if the paintings were left in Montreal. They were, and thus the presence of the beautiful icons in the little room adjoining the main show room of the "Petit Musée".

NORMA LEVINE



This rigid individual guards the Sherbrooke Street home of the "Petit Musée". Jewelry on display ranges from ancient Babylonian to modern Mexican. Icons are also shown.



Melina Mercouri, star of *Never On Sunday*, plays the part of Phaedra in the film of that name which opened last night at the Snowdon Theatre. The story tells of the tragic love affair between the beautiful second wife of an older man and her young, sensitive stepson (Tony Perkins).

The New Film— Just Beginning

Movies began as silents. In a sense, every great film has been a silent, for the film is essentially a visual medium. The unique vision of the cinema is revealed in its ability, unparalleled by any other art form, to treat figures in motion, the expansiveness of a landscape, the subjective sense of time that goes beyond conventional relationships. A film is not the theatre or the novel transposed; it has its own way of structuring reality, unlike any other. It is a fine art, and painting and sculpture have not been without their influence on it. It sees, and the camera is its five senses.

The most progressive trends in film-making today are returning to the screen its most essential elements. Dialogue is still important, but it is framed against the composition and the landscaping. The film has gone about as far as it can with realism; like other art forms, it must go beyond the mere accumulation of detail, and give us what only can be drawn from fantasy and the unconscious.

Traditional Basis

This new maturity in the cinema is a thing of the last five or ten years. But modern directors build on tradition; the new films is an extension of techniques developed by the innovators of the twenties and thirties. The director of this period with the most influence on modern film-making is the Russian Sergei Eisenstein. In purely cinematic terms, Eisenstein was perhaps the greatest director of all time. A consummate master of composition, his every scene was made as if it were a painting. Although Eisenstein's subjects were monumental rather than intimate, it is to him that Bergman, Antonioni, and Resnais owe the possibility of their own achievements.

Examine a few of the best films of the last ten years, and consider with what vision they structure their experience. Federico Fellini's masterpiece *Nights of Cabiria* is a good beginning. Superficially this story of a prostitute's life is no more than a summation of the Italian post-war *realismo* movement. In fact, Fellini has gone beyond the merely graphic. The camera is used to reflect every complex emotional hue of its central character; it sees events with the eyes of Cabiria; the movements, angles, and perspectives of the camera are Cabiria's universe.

Bergman

Ingmar Bergman, who by now has attained an immense reputation, is no adapter of other men's creativity. As a writer-director, his magnum opus is probably his *Wild Strawberries*, which is Bergman in his most lyrical and most shattering. The technique of the dream, which the screen is particularly well suited to present, is used to reflect on a man reviewing his life as it

nears its end. Reality and dream are closely tangled into one thread; each comments on the other in presenting one awesome thing: the revelation of a human being to himself.

Wild Strawberries is an experimental, at times even perplexing film. But how traditional it seems compared to the work of the Italian director Michelangelo Antonioni. His *L'Avventura* is over three hours long, containing perhaps half an hour of dialogue. Even the music that we are accustomed to hearing in films is missing. What has Antonioni given us to replace all this? Essentially he presents a new aesthetic point of view. Most films reinforce our expectation that a movie is fast-moving, that life's leisurely pace must be telescoped into a dramatic précis. Even the more experimental directors of the past have created symphonic structures with many tempos and movements.

New Departure

But with Antonioni, the cinema takes a new departure: life is viewed at its own true tempo. Images do not pass by fleetingly, but instead are contemplated with the same calm and patient appraisal with which we approach a painting or sculpture. Like every artistic departure, *L'Avventura* has been greeted with jeering, anger, and contempt. In fact, this heresy, like so many others, is putting

(Continued on page 8)

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

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FRIDAY, JANUARY 25, 1963

The New Film

(Continued from page 7)

new life into a medium which was in danger of falling into a decadent repetition of traditional forms.

New ideas in film-making are heralded by their controversial reception. Alain Resnais' *Last Year at Marienbad* is no exception. Here is a film with no plot and no characters. This change from the usual scheme of things probably accounts for the disappointment that many felt upon seeing it—they were looking for something that wasn't there. What *Marienbad* is, in fact, is a montage of images, a magnificent abstraction which takes the usual elements of a film: characters, scenery, dress, lighting, and dramatic situations, and reorganizes them according to its own unique aesthetic ideas.

Marienbad's reconstruction of reality opens up possibilities as wide as those that Picasso gave to painting in his *Les Femmes d'Alger*.

Juggling

The ideas of Resnais and of other progressive groups in France have been called the *nouvelle vague*. Another giant of this movement is Francois Truffaut. Truffaut's films are dazzling aesthetic juggling acts. His style has been described as "jazzy"; certainly his rhythms are highly syncopated. Sequences are juxtaposed with little preparation; scenes of vivid motion are interrupted by stills; tragedy and comedy are left undifferentiated. Truffaut is not above doing "shorts"—if anything, they fit rather nicely his highly compressed style.

His most recent film, *A Dream of Wild Horses*, suggests what this young genius can do in time. A herd of wild horses is filmed for fifteen minutes in slow motion, their activities accompanied by nothing but quiet and ethereal music. The poetry and grace of this film cannot be described; like any great movie, it must be seen.

Creative Phase

It is obvious from all this that the European film is in a tremendously active and creative phase. Perhaps because of their association with Hollywood had taste, "the movies" have never received the artistic recognition that is accorded to the written word. The novel is a nineteenth century form which is already past its prime as an expressive medium. The film, uniquely twentieth century, is the art form of our age.

JOEL PARIS



Writer Dave Mayerovitch and Linda Beth Simon, who plays Marie-Hélène Honnête in "Something For Nothing", watch one of the rehearsals which have been taking place daily, nightly and weekendly in the Olde Union.



Chorus girls Sharon Cooperberg (left) and Riva Cantor form part of a cast of thousands appearing in the Red & White.

Be sure to read
next week's
varsity review

Flying Carpet Proves Success

The Flying Carpet got off to a glittering start last night as the Arabian section presented a toned down version of a routine by the Fawzia Amir's Dancers from the Sahara. The girls, nevertheless, proved to be quite scintillating.

The crass opening was followed by a slightly more subdued presentation by the Chinese section. Two simple but beautiful dances and a harmonica instrumental by a Chinese quartet furnished a study in contrast to the Arabian dancers.

The Carpet encountered the usual technical difficulties and uncertainties of opening night but the participants were professional in their cover-ups.

The Peter Weldon folk singers, representing Canada, were hard pressed in finding authentic Canadian folk songs but managed to squeeze a few into their repertoire. Their harmonizing left little to be desired; their singing style even less.

The high point of the evening was undoubtedly the pair of folk dances presented by the Maronczak Ukrainian Dance Ensemble. So inspiring was the dancing that at one time the audience began to clap to express applause but soon found themselves clapping in time to the music—the only instance of audience participation during the entire evening. The breath-taking pace and professional perfection of the smart-stepping Ukrainians impressed the audience, as did the traditional costumes which are made in Canada by the Ukrainians themselves. The beautifully embroidered outfits are complemented by the boys' silk, baggy trousers and the girls' red high-heeled cossack boots.

The myriad of dances presented by the various international groups furnished sincere expressions of the respective ethnic cultures. The gentility and sensitivity of the Chinese, Japanese and Indian dancers complemented the ardor and fervour of the Ukrainian and Israeli dancers.

The costumes of the various groups were quite impressive, each reflecting the culture and habitat of the respective performers. The props were simple but flexible enough to be appropriate for each and every presentation.

The Carpet brings to the fore the cosmopolitan aspect of McGill University. One out of six students at McGill are foreign students; one out of three graduate students at McGill are foreign students. Yet, as the M.C. pointed out, McGill has no International House, unlike most other universities.

Paddy Springate, who M.C.ed the Carpet, proved to be her usual polished self. She narrated for each performance and charmed the audience from beginning to end.

DAVID RYBACK



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'Little Orphan Annie' And American Foreign Policy

by PAT SKWAROK
The Ryersonian

The fun has gone out of the funnies. This sad plight seems to have gone unnoticed by the general public, who although they read the comic strips, accept them with the same general apathy that they accept the news of the world.

Instead of the general "yuk-it-up" type of humor dotted with the throwing of custard pies and rolling pins, the comics have been taken over by a smooth, slick team of professional propagandists.

"Buz Sawyer" seems to be the biggest advocate of spreading hate. In a series which lasted all summer, our clean-cut American hero followed a Russian spy across the beautiful land of the

U.S. of A. The Russian has the dubious name of Pushinsky and the implications of such a name are so obvious that it insults a five-year-old's intelligence.

Sawyer is handsome, lean, clean-cut and pure. Pushinsky is fat, bald and always seems on the point of slobbering.

With Sawyer is his All-American wife. Sweet, but still sexy mind you, she appears now and then in a brief bikini which shows what living in America can do for you. Pushinsky's female companion is naturally skinny (no doubt from a constant diet of borscht and boiled potatoes). The clothes she wears are 10 years behind times and there is a constant frown on her face which adds to the many wrinkles already there.

Steve Canyon is also working hard for his country. He recently stopped a plot by an unnamed Latin American country, in cahoots with Russia (here, the cartoonist is taking no chances. He's against everybody) from destroying the Panama canal. Just to be on the safe side, the Latins also had the aid of Oriental troops — also from an unknown country. But the United States and big business remain secure with great men like Sawyer and Canyon wandering around the world cleaning up the nasty communists and showing the peasants of the world the true way.

Even the little people of America, the children know who the enemies are. In "Little Orphan Annie", she and Daddy Warbucks machine-gunned a few communist dictators after giving them a lecture on the virtues of capitalism. After their lectures, anyone would prefer machine-gunning.

A little pet monkey that entered this comic strip even knew the commies were bad guys. A few months ago he threw a grenade (which he just happened to have in holes in his cave) at a group of communist guerillas. He chattered happily as arms flew by and guts splattered the page. He was rewarded with a banana and called a good fellow.

This strip gives the general impression that it is all right to kill anyone who is against big business and the U.S.A.

C'mon Sandy, let's go kill a few commies, you haven't eaten today.

Gruff, yum, yum.

A Reaction To A Reaction

THE STRANGLED CRY. By John Strachey. British Book Service. 256 pp. \$5.50.

Politicians and political theorists, concerned as they must be with the general rather than the particular, tend to be coldly impersonal in their writings. John Strachey in *The Strangled Cry* is a refreshing exception to this rule. In this book, he deals with no less a topic than Communism and its reaction in the 20th century, yet he decides to approach the subject from the point of view of the individual.

Besides being a study of what he calls "the literature of reaction", it is a highly personal reflection on the political issues which troubled the generation of intellectuals of which Strachey himself was a member, and which continue to trouble intellectuals today. By the literature of reaction, Strachey is referring to such works as Koestler's *Darkness At Noon*, Orwell's *1984*, Whittaker Chambers' *Witness*, and Pasternak's *Doctor Zhivago*. These writers, he believes, have reacted, not only to Communism (of the Stalinist variety), but also to one of the basic assertions of Communism: that reason can control society. The reaction, says Strachey, is also "against 500 years of nationalism and empiricism, against, in short, the Enlightenment".

This judgment seems immediately to be far too exaggerated a generalization. If (as this reviewer is prone to do) we identify empiricism with such men as David Hume, then to place empiricism in the same boat

with modern Marxist rationalism is preposterous. Orwell's case, even Strachey admits, is an exceptional one. He says "In 1984, Communism itself, now indistinguishable from Fascism, is patently irrational". But is 1984 really about Communism? I am inclined to think that it is rather about the horrors of a 20th century mechanistic society run wild. In short, there seems to be little reason, if any, to include Orwell in the book as an example of the literature of reaction.

But aside from a generalization which is too sweeping, Strachey's main point is well taken. "The creativeness of personal relations, of aesthetic, or of religious experience, is what matters today, wherever at any rate, the economic problem is on the way to solution. And that will prove equally true whether we are trying to make Communism or merely to make money... Insofar as the literature of reaction has been a protest, however frenzied, against a reckless failure to take all that into account, it has been justified. If both in intention and in effect, it had stopped there, there would be little in it to criticize. But inevitably, it has not stopped there; it has sometimes crossed intentionally or unintentionally, a critical line". On the other side of this line, he seems to say, lies the road to Fascism and all similar ideologies which appeal to the mystical and the irrational in human beings. By crossing this line, they have "deserted", they have sold themselves to "the enemies of civilized life". We must not despair, as many intellectuals of Strachey's generation did. There is no use crying over spilled milk; we must get down to the business at hand, namely, the solution of the social and political problems which are so pressing in Western society today. This, says Strachey, can only be done by a politics of reason.

MARTY MALINA

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CIVIL LIBERTIES IN THE PROVINCE OF QUEBEC

will be discussed by Mr. Richard Gottlieb, Humanist lawyer and M. Guy Guérin, former legal adviser of the Mouvement Laïque de Langue Française at a public meeting of the Humanist Fellowship of Montreal. Sunday, January 27, at 8 pm, N.D.G. Community Center (Corner Decarie and Cote St. Antoine—3rd floor).

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with
robert prinsky
Newsfeatures Editor

Sometimes a week goes by in a flurry of activity and in my self-appointed capacity of campus commentator I am at my poor wit's end to decide what to mention and which myriad of things to leave out. Sometimes. Usually there is not too much to choose from but still something worthy of treatment in this column at reasonable length. Then there was this week.

I suppose that even in a University the size of this one it is possible for seven days to pass without the occurrence of a single earth-shattering event. I only wish it wasn't. But still I can't call this week a dead loss; after all, we had a skirmish between Architects and Artists, the announcement of a prominent Social Credit MP as Patron of the Revue, a real live flying carpet, word that a \$500 scholarship will be awarded as a door prize, plus news that a one million dollar objective has been set by the Alma Mater Fund.

The year's Red and White Revue is progressing happily. They staged a press conference last night with selected scenes, and attendance from all levels of the Montreal press was high. A satire of the monetary policy of a certain right-wing political party, "Something For Nothing" has tried to enlist the support of numerous patrons. So far Jean Drapeau, John Turner and John Pratt have accepted, in addition to Réal Caouette.

The pitched battle between the SCOPE officials and the Architects seems to be something of a farce. The judges said their pictures were bad and now the architects are crying about it and have removed their entries from the exhibit in the Library. I suppose they must have their principles, but I think a lot of people will still think of them as nothing more than poor losers.

The other two things I mentioned have to do with that root of all evil, the eternal dollar. The Carnival Committee has decided to innovate a new type of door prize: a free academic year, worth some five hundred of the little paper rectangles. A commendable effort indeed. The million dollars from the alumni will be very handy to say the least, with McGill deeply involved in a major expansion program. Only eight universities in North America are currently hoping to raise such a sum. It is to be hoped that we are one of the ones that make it.

And speaking of money, Combined Charities is rolling along, as the money rolls in. Everyone who can, should participate to the degree he feels himself capable. But as I have said before, the responsibility lies not only with the donors; the canvassers must not forget the atmosphere of the soft sell which is supposed to prevail. Let's have no more of this "I'm from Combined Charities. When are you going to give me your two dollars?"

EDITOR'S NOTE: This is the second part of a report by the McGill delegates to the recent conference on Quebec-Ottawa relations held at the University of Montreal. It was written by MARK D. SEGAL, GILLES MARTIN, and EDWARD MENASHE.

Raymond Barbeau, President of the Alliance Laurentienne explained the non-political but purely educational preoccupation of his movement. He delved into the constitutional provisions of the B.N.A. Act, notably articles 91 and 92, illustrating that citizens of Quebec are third class members of society, without even sufficient powers of taxation to carry out matters of policy and administration which must fall under Quebec control.

He said that the spirit of confederation must go far beyond the meager provisions of Quebec Provincial autonomy in the Act, and that the failure of English Canada to agree to revise the exact provisions of the Act both in law and in spirit is exemplary of the attitude from which separation derives its *raison d'être*, and absolute necessity.

Questioned on the possibilities of conciliation he negated the existence of such a possibility. (To judge from Prime Minister Diefenbaker's refusal to appoint a bicultural problems Royal Commission regardless of the results it may obtain, one may not, with full self-confidence be able to refute the ounce or two of validity in Mr. Barbeau's pessimistic outlook.)

Professor Etier Blais, literary critic of *Le Devoir* and Professor of Literature at

QUEBEC OTTAWA

the University of Montreal, underlined the difference between a culture and a non-culture, stating that compared to France, Germany and Italy, French Canada is a non-culture. As much as it would like to put itself on the same level as the aforementioned, it cannot, and the growing realization of this fact has been responsible for its introverted outlook, for its will to assert itself culturally, and for the fact that it no longer accepts answers but asks questions.

He believes that socialism, dirigisme, planification of the state is the only means by which the development of French Canadian culture will follow a constructive and logical path. It is time that our artists and teachers were paid the salaries of big business. Relating his theme to Separatism,

he stressed the notion that an idea in itself is not dangerous until it is put into practice.

He approves and applauds the efforts of men like Barbeau, who cannot be bought, and who have the interests of French Canada at heart, and who through the separatist movement are educating and awakening French Canada to its cultural needs (which according to Barbeau can only be achieved by control of its own economic destiny.) Present political parties, according to Blais, cannot achieve the cultural awakening which is a necessary component in the assertion of Nationhood. Asked if Separatism is a necessity, if it is the only way out of the dilemma, he said that "quand-même" it shouldn't occur in 1967.

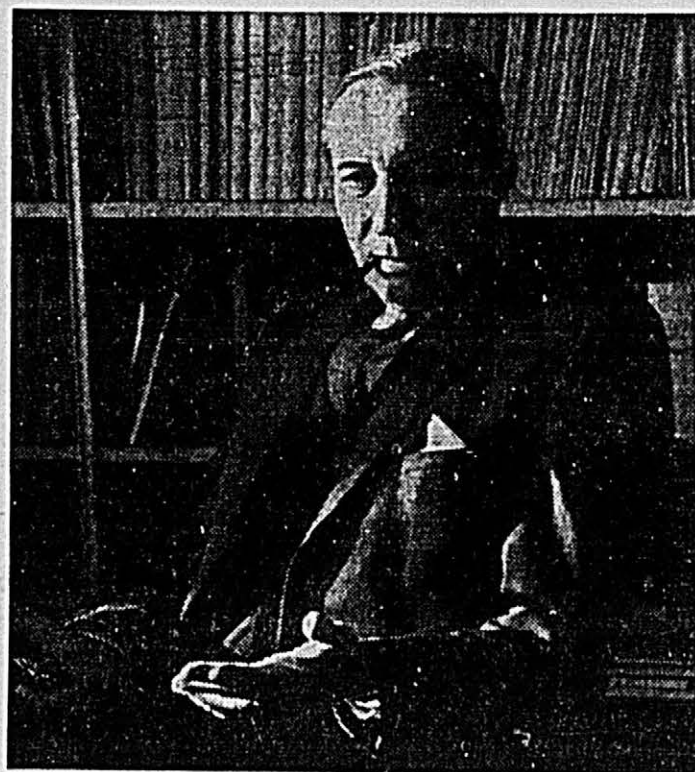
It may be appreciated from this summary, which hardly does justice to the profusion of ideas exchanged at the conference, that the problem exists, that the variety of issues and accents expounded hardly justifies one-sidedness, indifference, or ignorance, and that amid the bi-play of feelings, forces, and opinions, Gordon Echenberg's speech, a very well received one, assumes a meaning of open-mindedness, maturity and balanced judgement.

We hope that this report has helped to expose the complexity of the problem, the nuances, and the ideal. The basis of national unity in a confederation is mutual calm and understanding. This may require major efforts to evolve, in which the well worn French adage may not be inappropriate: "C'est en forgeant qu'on devient forgeron."

PROFESSORIAL PROFILES

F. R. Scott

Dean Of Law



— DAVID DAVEY

Lawyer, poet, historian, teacher, humanitarian—not just a string of nouns, these are some of the qualities of Frank R. Scott, Dean of the McGill Law School.

A tall, stately man, not afraid to say exactly what he thinks, Dr. Scott is yet a sensitive person. He commands the highest respect from his students, some of whom regard him as a strict administrator. He can combine a keen sense of humour with clear social awareness to produce a biting satire of modern institutions.

The Dean demands high standards from today's students but seems slightly disappointed with them. He aims at teaching prospective lawyers a combination of historical law and politics to provide them with a rounded view of constitutional development. However, high on his list of importance comes an open mind and resistance of conventionality.

"Today's students are highly brainwashed," says Scott, "and tend to have very fixed ideas: the United States is good, Russia is bad, things are all white or all black—ridiculous oversimplifications. Few can escape the conventional mold."

In the 1930's students were progressive, even radical, rejecting the "conventional wisdom" of their fathers. Now, Scott insists, most are trying to become organizational men and are conservative to the core. Almost with a sigh of relief, he adds: "There are always a few who perceive the trend of events and who see the incoming changes. These may be the leaders in the future."

Scott began teaching at McGill in 1924, after studying here for three years and practising for one. He has been here ever since with the exception of a

few sabbatical leaves. He has also given advice in constitutional law and has accepted a few cases concerned with fundamental rights.

He is also very active in national politics and as a member of the National Committee of the New Democratic Party he helped draft that party's constitution. He was also instrumental in the founding of the CCF Party in 1933, and was National Chairman of that party from 1942 to 1950.

Dr. Scott has actually had more training in history than in law but explains that there is no conflict between the two. "I teach constitutional law which is utterly bound up in history—the history of the law is of equal importance to the technical aspect of it."

He received his B.A. from Bishop's University and won a Rhodes Scholarship to Oxford where he spent three years. He has now served under five McGill Principals.

A successful and well-known poet, Dr. Scott also believes that there is no conflict (except that of time) between poetry and his vocation.

"Nothing that human beings do is alien to poetry, any more than it is to prose," he says. "It is all capable of being the 'stuff' of poetry; it is not the subject matter that determines whether or not it is poetry, but only the way you handle it."

He has been interested in poetry "much longer than I have been interested in law." During the 1920's this was his principal interest and it was through poetry that he formed his ideas about the modern world.

He believes that poetry is the most revealing form of truth about man and his condition at any given time: "If you want to understand the world you live in you have to read its contemporary poetry—if you want to describe it you have to write it." He feels that poetry is more so than prose. "I don't deny that a prose writer can also be an artist, but poetry has a greater sensitivity."

Now 63 years old, Dean Scott will keep his present position for one more complete academic year. He will continue teaching after his retirement. His aim is to help build the law faculty into a true university law school, "engaged not only in training law students but in original writing and research as well."

About his age, he says "It isn't fair—I can't stop it." He hopes to have lived in three centuries: "I was born in the 19th century, I live in the 20th, and if the doctors don't get me I'll survive into the 21st—if I get Medicare in I'll do it for sure."

DAVID TAFLER,
Senior Staff Writer

Revitalized Ice Redmen Meet Laval Tomorrow

The new-look Redmen, who take on the league-leading Laval Pucksters at Quebec City tonight, will be banking on the continued success of the forwards to lead them to victory.

All the troubles that plagued the offence against Toronto magically disappeared Wednesday night when Kelly Burnett's boys steam-rolled to a 7-2 victory over the U of M Carabins.

Instrumental in the triumph was the return to form of Captain Larry Jones. Playing in his customary relaxed style, Jones made everything look much easier than it really was. His first tally was one of these rare circus-type affairs. Here's how it happened.

Jones was in the midst of a solo rush into enemy territory with Carabin defenceman Gervais hanging on his back. Just as he staggered and began to fall, he slid off a weak shot that seemingly would go way wide. Fickle Lady Luck, however, dictated that this same Carabin Gervais would fall atop the puck and slide with it into his own cage.

Another Redmen that has figured in much of the scoring of late is Leon Abbott, a Physical Education student in his third year. Possessing a shifty dippy-doodling style, particularly effective on rink-long rushes, he has counted for three goals in the last two matches.

Improved Checking

Coach Burnett was extremely happy with the team's showing against U of M. "It was the back-checking that did it," he said in an interview after the match. "When the other forwards have to keep their heads up, they can't get in close for those dangerous shots."

This strategy seemed well on the way to earning John Tennant the first shutout of the season, but un-

fortunately, Peters found the range with less than 3 minutes to go in the final frame.

Tennant had to work hard that night, turning back 32 shots. Several times he brought the crowd to its feet with well executed saves on "tagged" shots. His play has been a continual bright spot for the Red and White.

Kelly Burnett went along with only 4 defencemen against the U of M. Since the defencemen were the most penalty prone, this fact led to plenty of work all around. Tom Bell was one of those who filled in at defence occasionally and proved extremely adept at the chore.

Meanwhile, Laval's colour-bearers do not appear to be shivering in their boots. They have not dropped a decision since the 3-2 loss of the season's opener at the hands of the Redmen. Also, since that time, they have defeated the Redmen by the same 3-2 count. Their forwards have been among the most prolific scorers in the League and the defence is watertight.

The Redmen have a tough nut to crack, but then again, they aren't the patsies they used to be. The encounter tomorrow night should indicate the winning shape of things to come.

OQAA STANDINGS

	P	W	L	T	F	A	Pts.
Laval	6	5	1	0	34	21	10
Toronto	7	4	3	0	34	27	8
McGill	7	3	4	0	28	28	6
U. of Montreal	6	1	5	0	21	41	2

WEDNESDAY GAMES
McGill 7, U. of Montreal 2
FRIDAY'S GAMES
McGill at Laval
U. of M. at Toronto

Copp's Crew Vies For League Lead Tomorrow Morning

by DAVE McFARLANE

Tomorrow morning at 11:30, the high-flying McGill Braves will take to the ice at Loyola for an important match with the Warriors. The two teams, currently tied atop the C.I.H.L. standings with four points apiece, will be battling to break the deadlock.

Although Loyola has not faced McGill yet this season, by virtue of their decisive wins against the rest of the league, the Warriors look to be formidable opponents for the Red-Shirts. They easily trounced Macdonald 10-5, and similarly bombed U of M 7-3. Big men for Loyola have been Legault, Hicks, and Shaughnessey and the McGills will have to contain these fellows if they expect to skate away with the victory.

Strong Offence

The Braves' scoring punch has been very potent lately. Coach Dave Copp had recently expressed concern over the fact that although his team was sniping well, most of the goals fell to players on the first line. However, Wednesday night's 4-1 win over U of M showed that all three lines were capable of putting the puck in the net. If the boys can keep this three-pronged offense up, Loyola and the rest of the League will find their jobs cut out for them when they encounter the Braves.

Wednesday evening saw the greatly improved play of the Braves' third unit of Jim Clubb, Scotty McRae and Gord Peters. The chief reason seems to be the insertion of McRae, which has made Peters and Clubb play with greater confidence.

Goaler Paul Kingwell has developed into a fine puckstopper after a rather shaky start this season. It was his brilliant play that was a main factor in limiting U of M to only one tally on Wednesday. Coach Copp is looking to Kingwell to come up with another magnum effort in tomorrow's important tilt.

The Braves have the potential to go all the way. Tomorrow's game will tell the tale.

The Women's Line

by CYNTHIA BAUMAN
Women's Sports Editor

Five squads will compete in the annual Queen's Sports Day scheduled to be held this Saturday. At the Currie Gym beginning at 2 pm, McGill will be pitted against the girls from Kingston in basketball, badminton and volleyball, while the bowling teams will be at the YWCA lanes. The hockey teams will take to the ice of the Winter Stadium at 3 pm. After all the events have been completed, the contestants and officials will retire to Currie for refreshments.

Our volleyball team seems to have good prospects for a victory on Saturday. They have been rather successful in their exhibition games against Carleton, Aurie and Macdonald and have an excellent chance for maintaining their winning streak.

The outcome of the badminton matches, however, cannot be viewed with this hopeful attitude. Queen's has always had strong representation in this sport and consequently has placed first in the Intercollegiate circuit for the past four years. Dimming the hopes of the Red and White even farther is Marg Benson who for the past four years has been victorious for her team.

Both the Intermediate and Senior basketball groups will be competing on Saturday. Both these squads were defeated in Toronto recently but have improved since then. This, combined with the fact that the Gaels are traditionally weak in this sport as shown by their emergence at the bottom of the Intercollegiate League last year, might give us a victory at the meet.

The women are entering only one team in Athletics Night on Saturday because the major squads will be competing in the afternoon. However, there will be three female fencers along with three male counterparts competing against Macdonald College at Athletics Night.

The Intramural Scene

by SHELDON PRICE

The Intramural playoffs so far have borne The Scribe's predictions true. In Floor Hockey, the favoured Bankers, creamed a tough Med 3 team to the tune of 6-1. The story of the game is as usual — Grout's aggressive play and the great defensive of the Commencemen. Grout, an important cog in the Bankers' offensive machine, banged in two goals, while Newman, another valuable asset to the team, scored one. Tedford added frosting to the cake by drilling in two goals.

In another contest, the Wholes who drew a bye in the first round, smeared the Educators 7-2. The Educators, strong throughout the season, suddenly fell apart. The Wholes got off to a tremendous start tallying all their points without a reply from their opposition. Virball scored the hat trick while Feder notched two for the victors.

The Arts and Science entry shellacked the Educators by the score of 5-0. Johanson and Filotas each picked up two goals and one assist, in an ice hockey match.

In Volleyball action, the People carry a 15-point lead into the second round of matches with Med 1A, on the virtue of clobbering the Meds, 15-6, 15-9. The Bandits, who are rated the best chance of winning the championship, hold a 14-point edge over the Educators. The volleyball Educators, continuing the trend of their faculty during the week, were knocked off 15-7 in the first game. With the score tied at 15-15, the quick-thinking Bandits, allowed the Educators to capture the second match... figuring to build up a huge lead in the rubber match. They did just that, as they trimmed the confused Educators 15-7. Raudsepp and Pederdy starred for the victors.

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Mac Marauders Invade Redmen Swim Team Currie Gym Tomorrow Competes In Toronto

by EARL HALTRECHT

When the McMaster Marauders come to town tomorrow to face our basketball Redmen at the Currie Gym at 8 pm, it will mark the third start and the first home game for the Red and White in O.Q.A.A. play. So far this season the Redmen have lost both previous encounters, once to the Western Mustangs and once to the Queen's Golden Gaels.

This affair should be a crowd pleaser, as these two clubs fought an overtime duel in McMaster's Gym last year before a capacity crowd, with the Redmen coming out eventual winners by a 98-96 count. However, the McGill contingent will be missing Bob Berkman in tomorrow's battle, who was high man with 44 points in last season's close encounter between these two squads. Berkman having graduated, is now teaching high school and coaching Sir George Williams as well.

Going into Saturday's crucial game, the Redmen will be highly dependent on Captain Jack Walker, whose prolific scoring has created quite a stir in league competition so far this season. Furthermore, Walker possesses a high calibre passing skill and is a sure ball-handler, two attributes which make him indispensable to the Redmen.

The backbone of the defensive

contingent is Steve Chandler, a hustling rebounding artist whose aggressiveness makes him a tough man to handle under the boards. Backing up Chandler is another big, tough man in the person of Ian Monteith, whose well-distributed 205 pounds will make him another thorn in the Marauders side. Jim Berwick, a tall, lanky rebounder, will also cause the McMaster club plenty of trouble when it comes to hauling down rebounds.

This affair is shaping up as quite a battle, for the McMaster team, led by Don McRae and Pete Ewing, is a fast-moving ball-hawking club which hit for a 48% average from the floor in their game against the Toronto Varsity Blues on the Blues' minuscule home court, and lost to the hometowners, who very seldom lose in their own Hart House, by a meagre four points.

Once again, game time tomorrow is at 8 pm at Currie Gym, when the

Redmen will be out to win their first victory in O.Q.A.A. play this year.

Fraternity Swim Will Be Staged Tomorrow Evening

On Saturday, January 26, 6:30 pm at the Currie Pool, the IFC Swim meet will be held in conjunction with Athletics Night.

The order of events is:

1. 50 yd. freestyle, 2. 100 yd. backstroke, 3. 50 yd. breast stroke, 4. 100 yd. freestyle, 5. 50 yd. backstroke, 6. 100 yd. breast stroke, 7. 50 yd. butterfly, Half-time Red Cross demonstration, 8. 200 yd. medley relay, 9. 50 yd. butterfly final, 10. 50 yd. backstroke final, 11. Diving competition, 12. 50 yd. freestyle final, 13. 50 yd. breast stroke final, 14. 200 yd. freestyle relay.

The meet will be run according to intramural rules. All houses must submit a complete list of swimmers and the events in which they will be participating to Jay Bradbury at the KA House by 2 pm Saturday. Each house may have two entries per event and each swimmer may enter three events. No post entries will be allowed.

In contrast to last Saturday's easy win against RMC and U of M, the McGill Swim Team will be meeting stiff competition in tomorrow's exhibition meet in Toronto against Bowling Green State and Toronto Universities.

Nils Vikander, Bill Peers, and Duncan Finlayson will be with the squad for this encounter, although they were not last Saturday (Vikander and Peers were in the Can-Am Meet in Detroit). Coach Bob Gauld will be going with essentially the same lineup as in Saturday's winning tilt, but of course, will be working in the three returnees. He has already announced a tentative lineup, listed below. Captain Nils Vikander, Pete Cameron, and Bob Tamilia will each be in one additional event, Duncan Finlayson will be going as an extra freestyler (in two events), while Ross McMahon is the team's second string back-stroker.

Large Team

Eleven men will be making the trip to Toronto with Coach Gauld. The team leaves by train today and will be returning Saturday night. Gauld expects that "some will do quite well," and hopes to return home with several firsts. However, because of the experienced teams that U of T and Bowling Green boast, he is not counting on winning the complete meet.

Last Saturday, while McGill was having a successful afternoon, Varsity swimmers broke four collegiate records in a two-way meet. Two of the records were previously held by McGill, the other two by Western. Marv Chappelle, Tom Verth, Graeme Barber, and Pete Richardson combined to beat McGill's record time of 3:30.3 in the 400-yard freestyle relay, with a time of 3:26.8. This is quite a feat, since Dick Pound and Cameron Grout (who both recently swam in international competition) formed part of McGill's team.

With a time of 1:53.3, Tom Verth broke Dick Pound's record in the 200-yard individual freestyle by one tenth of a second. Other Toronto swimmers broke Western's records for the 200-yard medley relay (by exactly one second), and the 200-yard freestyle relay (by exactly 2 seconds). Toronto aquanauts now hold every record in the book except for the 400-yard medley relay.

Tough Opponents

Thus, the Redmen Swimmers will have to face the competition of men like Verth, who was invited to the British Empire Games but declined due to his dentistry studies, Chappelle, Richardson, and Barber, all breaking (or helping to break) two or more Canadian records.

Bowling Green State University will be sending a squad of 25 hard-fighting, experienced swimmers. They certainly seem to be a "swimming university", winning six of the last seven Mid-American Conference Championships. Seven on

their squad, including Co-Captains Rick Pixley and Howard Comstock, are Lettermen. McGill's Dave McEntyre will be facing stiff diving competition from BG's Bob Knauer, a finalist in the Mid-American Championships last year. BGSU also boasts several team records which are slightly better than McGill's for the same events.

Athletes Plan To Present Varied Display

Tomorrow night at 6:30, McGill's annual Athletics Night will get underway with the Inter-Fraternity Council Swim Meet. Chairman Chris Hearten-Graven and his committee have come up with some new wrinkles that are likely to make the evening's activities to make the verse and interesting ever.

The big new addition to the program is the scuba diving exhibition. This particular form of aqua activity has gained tremendously in popularity over the past few years. Only the cost of equipment and the dearth of facilities in this area inhibit scuba's explosion here.

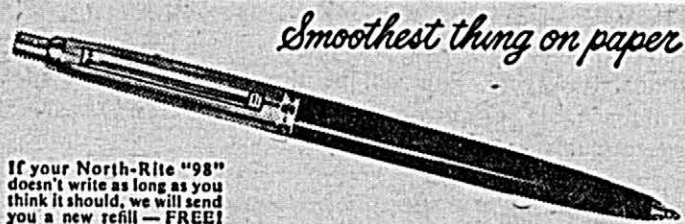
The actual use of self-contained underwater breathing apparatus goes back to pre World War II days. The equipment was used extensively by underwater demolition teams in the global conflict and was adopted by sportsmen for various uses.

One of the most exciting adaptations of scuba has been the exploration and photography of marine and fresh water depths. France's Naval Captain Jacques-Yves Cousteau is the popularizer of this activity.

Fencing will also be featured. Although this sport has no Canadian following to speak of, those who get a taste of the action love it.

The facets of fencing that capture the audience are the exceptional speed and grace of the competitors. Observers tomorrow night will have a chance to see the use of the three competition fencing weapons — épée, foil and sabre.

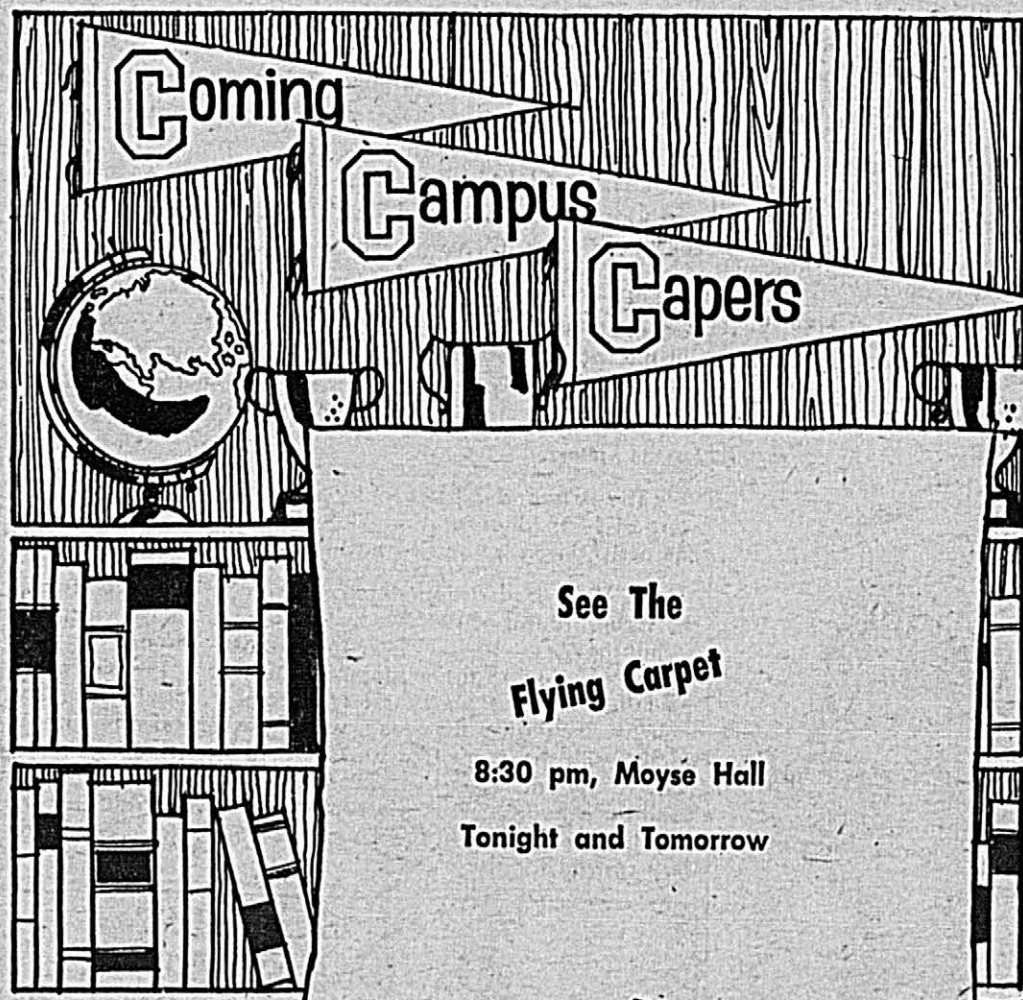
Gymnastic enthusiasts will get an opportunity to see action on the six pieces of apparatus. It will afford the opportunity to size up McGill's O.Q.A.A. championship hopes. The Intercollegiate will be held here next month.



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